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ABSTRACT

As an aid for teachers in instruction planning, a detailed English course of study is presented. Course goals and philosophies for each of three sections: Composition; Language; Literature are given. Each section includes: Aims, Instructional Materials, Suggestions. (NF)

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ENGLISH

ROCHESTER PUBLIC SCHOOLS
ROCHESTER, MINNESOTA

ED 068921



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A Course of Study in

ENGLISH

for

Grade Eleven

Rochester Public Schools
Rochester, Minnesota
1971

Dr. J. A. Kinder, Superintendent of Schools
Dr. Fred King, Director of Instruction

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PHILOSOPHY:

"It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability."

GOALS:

The attainment of this philosophy centers around these goals;

- To stimulate a desire to learn
- To help the child master the basic skills of learning
- To develop the ability to work and play with others
- To promote emotional stability and strengthen wholesome moral and spiritual behavior
- To learn his capabilities and limitations
- To develop and strengthen his ability to meet and solve problems of life
- To contribute something worthwhile to society
- To develop habits conducive to healthful and happy living
- To develop worthy use of leisure time
- To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
- To develop a civic responsibility and be an active member of society
- To develop an appreciation for the wise use and conservation of resources
- To develop self-discipline
- To develop a consciousness of personal grace and charm

Statement of philosophy
and goals accepted by
the Summer Workshop

MESSAGE TO TEACHERS

This English course of study was written by a dedicated staff who felt that our total English program should have a new look.

The new look provided is the result of four years' effort of our English teachers, during which time they examined all materials available, experimented with new programs, and sought the advice of experts in the field.

The result has been this course of study which should be your guide to planning your instruction. In each instance you are given many options for teaching the concepts herein. Within those options you are free to plan your methodology.

In the next few years, experiments in organization for English instruction will be held in various schools. Before such experiments are begun, agreement must be reached among the members so affected by change. The trend is toward shorter courses in English with more flexibility for student choice. This trend should be reflected in your plans for experimentation. Performance objectives should be stated in your planning where you feel such an approach will be profitable to you and your students. In all cases evaluation criteria should be built into reorganization of your curriculum. The limits of content in such changes will be this course of study, unless such permission be granted by joint agreement between the department and administration.

I wish to thank personally our co-chairmen, Ted Kueker and Bob Robinson, and those who worked with them as listed below. Continuing efforts will be made to keep this guide up to date.

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The English Course of Study cover, prepared by John Marshall High School art teacher David Grimsrud, illustrates the four concepts which are the basis for studying literature in the Rochester high schools:

1. Man in relation to himself
2. Man in relation to his fellow man
3. Man in relation to nature and his environment
4. Man in relation to a supreme being

The first concept is illustrated by "The Cry," by Edvard Munch; the second by "Family," by Henry Moore; the third by "Blast II," by Adolph Gottlieb. The creator of "Celtic Cross," which illustrates the fourth concept, is unknown.

PHILOSOPHY FOR THE COMPOSITION CURRICULUM

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by the student and direct teaching and evaluation by the teacher. The high correlation between innate intelligence and ability to write indicates that not every student will become a highly skillful writer. However, through writing the student learns the skills of acute observation and careful thinking and can become a fairly competent writer of exposition if not of imaginative prose.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and teacher imagination. Teachers must realize that a progression in the quality of work done is more important than the quantity of work done.

Junior High:

The student of average or above average intelligence is expected to develop the ability to organize precise sentences, to group sequential ideas for oral and written compositions, and to write single paragraphs of narration, description, and exposition.

Senior High:

Every student should be able to write a well-constructed paragraph. The student of average or above average intelligence is expected to develop the ability to write multi-paragraph themes of narration, description, and exposition. In addition, he should acquire a knowledge of stylistic devices.

This course in oral and written composition is designed for all students except those provided for by the slow learner curriculum. Assignments given to develop ability in each area of composition must be appropriate to the ability level of the student who is expected to fulfill the requirement. All assignments should be challenging, yet they should assure the student of some degree of success.

THE COMPOSITION PROGRAM IN LITERATURE

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other in a spiral logical natural manner.

Literature can help the student over the barrier of having nothing to say. To have something to say, the student must think. To think, he must be stimulated. The teacher, by asking well-chosen questions related to the literature, can aid in application of the thought process through which the student, once stimulated, goes on to organize and present his ideas in a logical, coherent manner.

Composition ability is aided by close reading. If the student is required to

take a close look at the literature, he has to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires the student to organize and state his thoughts and feelings about what he reads.

Also, by using short selections for analysis, the teacher can help the student develop an understanding for the rhetorical devices authors use to make their communication as effective as possible.

RELATIONSHIP OF GRAMMAR, USAGE, AND MECHANICS TO COMPOSITION

The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.

"Teaching Languages as Communication"
by Dora V. Smith, English Journal,
March 1960

The study of grammar is an entity, justifiable as an academic study in itself. It can, moreover, help the student develop an appreciation of the possibilities for expansion and manipulation of our language patterns. Through experimentation in expanding sentences, the student will develop an awareness of the beauty of sentence structure in works of well-known authors and will see the possibilities for variety in his own writing.

The student should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

VOCABULARY GROWTH

Continual work with diction by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. A good vocabulary does not mean using big words exclusively, but does mean using words most appropriate to the situation.

AN AUDIENCE FOR ORAL AND WRITTEN COMPOSITION

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as a speaker always directs his words to an audience, the writer communicates his thought to someone. Although the

student may sometimes write for his own satisfaction, he should be aware that he is writing to be read and that he has a receptive reader who is genuinely concerned with what he has to say.

The student should be given many opportunities to write and speak for audiences other than the teacher. He should be encouraged to write for publication and contests, and to send the letters he writes.

SHORT VERSUS LONG COMPOSITION

Compositions of one to five paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and a willingness by the student to comply with the assignment. The following reinforce this premise:

1. The student can be given more frequent writing assignments.
2. The student is far more responsible to the assignment that stresses quality for quantity.
3. The student will be less likely to repeat errors in a short theme.
4. The student will be more likely to meet with success in writing short compositions.
5. The student will be able to revise short papers more easily.
6. The student will learn to be concise and to choose topics which are very specific.
7. The student will have themes evaluated more frequently.
8. By writing the basic five-paragraph theme, the student will gain adequate experience with the basics of form, unity, continuity, sentence structure, diction, and tone to enable him to write more complex papers.

IMAGINATIVE OR CREATIVE COMPOSITION

Imaginative composition or creative writing is important. This type of writing should be done as much as possible, but never in the junior high school at the expense of personal writing nor in the high school at the expense of exposition. A teacher should make every effort to free creative talent, but he should never penalize a student who lacks ability to write imaginatively.

Although a high school student needs the discipline of exposition, he should be encouraged to write creatively. Because creative writing is unique, subjective, and often very personal, it is not only difficult to teach but almost impossible to judge. Therefore, this type of writing should be evaluated rather than graded.

IMPROMPTU AND EXTEMPORANEOUS COMPOSITION

Impromptu and extemporaneous composition at all grade levels gives the student practice in thinking and organizing ideas quickly, in meeting everyday situations, in writing themes similar to those required on job and college applications, and in writing themes under circumstances similar to those of a college English placement examination.

IN-CLASS WRITING

With in-class writing, all the basic planning and composing is done in the classroom under the teacher's supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, each student has the time and place for the sustained effort required in preparing a composition. In addition, the teacher has time to assist each student by guiding him, through inductive questions, to solve his own composition problems. The teacher-student relationship is enhanced as a student responds to the personal interest the teacher shows in his work. When the teacher observes a common difficulty, he has the opportunity to help the entire class. With the assignment made clear and adjusted to the student's ability and with time for diligent work, the student should produce a better composition.

EVALUATION

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to the individual student, inducing him to recognize his strengths and to correct his weaknesses. A paper should be evaluated on the basis of what the student has been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

REVISION

Revision should be a learning experience. Revision of the rough draft should precede the submission of any formal composition. As a general rule, revision following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary.

Each student must be taught the techniques of profitable revision. He must also be taught that revision should be done objectively, as an integral and creative part of the total writing process, and should be done before a composition is edited and proofread. The composition and revision should be filed in the composition folder.

WRITING FOLDERS

A writing folder should be provided for each student and kept in the English classroom. Representative composition assignments should be filed in cumulative order and should be easily accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, and the department chairman. Contents of the folder shall be returned to the student at the end of the school year.

PHILOSOPHY FOR THE LANGUAGE CURRICULUM

The limits of man's language are the limits of his world. Language is a human invention through which man reveals his behavior. Because the language is the unifying ingredient in the English curriculum, each student should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. A student learns and retains information and rules best when there is an element of self-discovery and self-generation in the thought process.

GOALS OF LANGUAGE STUDY

The student should gain a basic understanding of the concepts in the curriculum:

- Language is symbolic.

- Language is a system.

- Language is speech.

- Language has a traceable history and is constantly changing.

- Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of the student, with emphasis on oral participation for the less able student.

LISTENING AND SPEAKING

The student at the junior and senior high school needs practice in oral composition. Because modern methods of communication rely heavily on the spoken word, it is imperative that each student learns to listen to the language and to speak the language well.

Listening techniques must be taught. Each student should be involved in situations which motivate him to listen purposefully.

USAGE

The student should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages the student should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. He should also know that as the expectations of society change, so will usage.

GRAMMAR

The student should be familiar with the phonology, syntax, and semantics of our language. The study of grammar should make the student aware of the choices open to him in developing sentence variety, conciseness, and effectiveness of expression.

VOCABULARY AND SPELLING

The student should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling the student should study the ways by which English words are made. He should learn spelling through morphology and phonology.

MECHANICS

Conventions of mechanics should be taught in relationship to composition. Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

PHILOSOPHY FOR THE LITERATURE CURRICULUM

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style; analytical skill aids in developing discrimination in taste. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of a judicious balance between writings of universally acknowledged merit and contemporary writings of literary merit (including student work) that offer insights into current problems and vital issues.

Literature helps an individual to mature by involving him in vicarious experiences of life. It brings out personal potentialities and leads him toward his full status as a human being.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

GOALS

Every student should understand and appreciate literature for its humanistic values. He should develop, inductively, an awareness of his relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

ASPECTS OF LITERATURE

I. The Humanistic Dimension of Literature

The serious writer is concerned with the relationship of man to himself, his fellow man, to nature and his environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of man. Separation of the areas simplifies analysis, promotes understanding, and facilitates teaching. It is essential to realize the inseparability of the four aspects of man's environment.

A. Man's relationship to himself

One of the most important relationships developed by the author involves man's awareness of himself - his strengths and his weaknesses, his triumphs and his failures, his actions and his inactions. How does

man react psychologically to intense isolation or extreme torture? How is he affected by environmental changes such as the movement from the country to the city? These are the kinds of questions the reader must attempt to answer within the limits of his personality and background.

B. Man's relationship to his fellow man

The conflict existing between individuals or between the individual and society is a dominant theme. If a reader brings some knowledge of the dynamics of social structure to his reading, he will better infer the concepts which are basic to a writer's thesis. A knowledge of culture as a determining factor which influences behavior and thought supplies a background which enables a reader to be sympathetic to values different from his own.

C. Man's relationship to nature and his environment

Concepts centering on man and his relationship to the physical world are developed by examining problems such as: What physical abilities enable man to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary from one individual to another? How has man through the ages viewed nature. More complex problems arise when the focus changes to that part of the physical world which is man's own creation. This part of the physical environment is frequently the subject of protest literature.

D. Man's relationship to a supreme being

For thousands of years man has sought answers to such questions as: How was the world created? Why are we here? Who am I? Man attempts to answer these questions by creating myths and by exploring his relationship to a supreme being through other literary types.

II. Genre

Genre distinctions are useful but rather arbitrary ways to classify literary works. The development of new forms together with important shifts in the bases of critical theory has altered the concept of genre. Genre is a category of artistic composition characterized by a particular style, form, or content.

III. Levels of Meaning

Meaning exists on primary and secondary levels in a literary selection. On the primary level, the reader is involved with understanding events, relationships among characters, and relationships between the character and his environment. On the secondary level, the reader must be aware of figurative language, tone, and theme.

ORAL READING

Oral reading by the teacher and the student is essential for promoting appreciation of literature and sensitivity to language. Though a student learns to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

LITERARY TERMS

The teacher at each grade level has a responsibility for making a student aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself. Reinforcement in future selections will enable a student to see structural and stylistic elements as avenues to understanding and deeper appreciation of literature.

SENIOR HIGH SCHOOL LITERATURE PREFACE

All literature selections and genre are grouped into the four humanistic dimensions with some selections included in more than one category. Each dimension and genre contains selections which are within the ability range of any of our groups. The teacher should select from each of the four categories, including materials which demonstrate or illustrate the literary skills and concepts to be introduced and which are appropriate to the student's ability. The teacher must plan his own teaching units within the categories and is not required to teach specific titles or authors, except that Shakespearean plays are required at grades ten and twelve and excerpts from The Odyssey are required at grade ten.

Literature selections may differ from those indicated in the guide provided (1) that the selection is appropriate for that grade level, (2) that the selection is not reserved for another grade level, and (3) that the general objectives are met.

COMPOSITION

GRADE ELEVEN

Supplementary Materials

<u>Title</u>	<u>Location</u>
Books:	
<u>Better Paragraphs</u> , Chandler	JM Classrooms Mayo IMC
<u>Diction and Style in Writing</u> , Holt	IMC
<u>The Dictionary and Usage</u> , Holt	IMC
<u>The Effective Theme</u> , Holt	IMC
<u>Guide for Objective Writing</u> , Ginn	Resource Center
<u>How to Write Your Term Paper</u> , Chandler	Classrooms and Resource Center
<u>Modern Composition 5</u> , Holt	Resource Center
<u>Readings on Semantics</u> , Holt	IMC
<u>Units in Composition</u> , 2A,B,C, Ginn	Resource Center
<u>Warriner's English Composition</u> , Harcourt	Classrooms
<u>Writing Themes About Literature</u> , Prentice-Hall	IMC
<u>Writing to Be Read</u> , Hayden	IMC
Transparencies:	
Composition: Using Transitions	JM IMC
Contemporary Composition - SRA	JM IMC

ORAL AND WRITTEN COMPOSITION:
NARRATIVE

AUTOBIOGRAPHY

SKILL: Writing an autobiography suitable for college or job application

AIM: To write specific answers to questions of an autobiographical nature included in most job and college application forms

EMPHASIS: This activity is to be included in the junior year since many students make early applications.

INSTRUCTIONAL
MATERIALS:

Application forms students have previously received
Sample forms available in Guidance Office
Modern Composition 5

SUGGESTIONS: Invite school counselors to present sample application forms and to emphasize the importance of accuracy and clarity in completing them.

Encourage students to attend the meetings held by college representatives in the local school.

ORAL AND WRITTEN COMPOSITION:
DESCRIPTIVE

PERSONAL OR CREATIVE WRITING

- SKILL: Writing personal and imaginative prose and poetry
- AIMS:
- To communicate attitude and emotion more than knowledge
 - To capture and collect thoughts which may never return as originally perceived
 - To record feelings without polishing and refining so as to communicate exact feelings
 - To elaborate on self-expressions to achieve a subtle or distinctive effect in one of the conventional literary forms
 - To write more fluently through continuous expression
 - To understand one's self better through expressing one's self freely
- EMPHASIS: Most writing on the junior level is concerned with acquiring organizational skills where the mood of the writer rarely influences the actual product, since the tone is controlled by the purpose. Consequently, students should have regular opportunities to express themselves freely on provocative subjects without polishing and refining unless the students want to create a more formal tone. "Free" writing should be encouraged and evaluated but not graded.
- INSTRUCTIONAL MATERIALS: Writing to Be Read
- SUGGESTIONS: Publish students' writing whenever possible.
- Make alternate assignments when feasible for expository writing on literary selections.
- Encourage students to keep the kind of journal which many professional writers keep. Examples from Thoreau, Franklin, and others might be used.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

PARAGRAPH DEVELOPMENT
PRE-WRITING

- SKILLS:
- Selecting a topic
 - Determining the aim of a paragraph
 - Establishing the controlling idea and formulating a thesis statement
 - Identifying major and minor supporting ideas
- AIMS:
- To write more effectively through pre-writing for the purpose of identifying the intention and organization of the writing
 - To establish a fully defined point of view toward the material - a clear idea of the leading points to be made
 - To establish ideas that are worth recording and which fully develop the controlling idea
 - To distinguish the relative importance and order of the ideas
- EMPHASIS:
- The skills of pre-writing should be an inherent and required aspect of every composition. Preparing students for the written composition assignment is essential. During the discussion period that precedes each writing assignment, the teacher has his greatest opportunity for encouraging the student, helping him organize his ideas, and for showing him that the skills and knowledge being presented for his use are worthwhile and desirable.
- INSTRUCTIONAL MATERIALS:
- Better Paragraphs, Teacher Packet
- SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

PARAGRAPH DEVELOPMENT
COHERENCE

- SKILLS:** Achieving coherence through:
 an orderly development
 an effective introduction and conclusion
 effective transitions
 a consistent point of view
- AIMS:** To achieve unity in the paragraph by organizing ideas from simple to complex, specific to general, general to specific, familiar to unfamiliar, cause to effect, or in chronological or climactic order
- To develop ideas through the method of comparison, contrast, or illustration depending on the nature of the subject and the purpose of the writer
- To show relationship and emphasis among ideas through use of transitions, both in sentences and between paragraphs
- To use transitions with strict accuracy and with a certain tact and a sense of proportion
- To write purposeful introductions and conclusions
- To establish a relationship among all parts of the paper
- To maintain a consistent point of view as an effective means of establishing coherence
- EMPHASIS:** Development (through major and minor supporting ideas) and transitions should be stressed in every composition. Writing effective introductions and conclusions becomes increasingly important with the writing of longer papers. Because of the importance of coherence, a separate section on point of view is included under style.
- INSTRUCTIONAL MATERIALS:** Better Paragraphs
 The Effective Theme (pp. 14, 16, 38, 39)
 Modern Composition 5
 Teacher Packet
 Composition: Using Transitions (transparencies)
 SRA Transparencies Unit II
- SUGGESTIONS:**

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

STYLE - DICTION

- SKILLS: Recognizing and developing style through:
denotative and connotative language
words of accuracy and power
figurative language
- AIMS: To experiment with the effects of word choices
- EMPHASIS: Style is emphasized for the first time and should be given considerable attention.
- The terms denotation and connotation are familiar to students, but emphasis in writing should be stressed.
- Several writing exercises experimenting with specific or general, concrete or abstract and slanted words should precede paragraph writing.
- Figures of speech are not just techniques to be learned and then mechanically applied; the student should use them to express his meaning concretely and personally in composition. Once a student has used a controlling image himself, he becomes more sensitive to it in literature.
- INSTRUCTIONAL MATERIALS: Diction and Style in Writing
Reading on Semantics
Teacher Packet
SRA Transparencies Unit III
- SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

STYLE - SENTENCE STRUCTURE

- SKILLS:** Recognizing and developing style through sentence structures using:
- coordination (parallelism)
 - subordination
 - a variety of sentence patterns
- AIMS:**
- To identify ideas in a sentence which have varying importance and to indicate their relative importance and relationship to one another by the grammatical constructions used to express them
 - To replace awkward phrasing with a smoother flow of language and increased subordination
 - To use various forms of coordination or parallelism (series, repetition, etc.) for clarity, emphasis, rhythm, and for joining coordinate ideas in similar constructions
 - To use punctuation as an integral part of meaning
 - To write concisely, conveying intention in the most economical structure possible
- EMPHASIS:** A student must do some specific assignments in sentence building to make him more cognizant of the effect structure has on his style of writing. A student should utilize these structures when writing and revising further compositions.
- INSTRUCTIONAL MATERIALS:** Better Paragraphs
Teacher Packet
- SUGGESTIONS:**

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

STYLE - POINT OF VIEW

SKILL: Developing style through consistent point of view

AIMS: To determine point of view by the tone the writer wants to maintain and by the kind of relationship he wants to establish with the reader

To maintain a consistent point of view as an effective means of establishing coherence

To make clear any shift in point of view

To use discriminately the editorial "we," "you," and the imperative mood, and indefinite pronouns such as "one."

To give the impression of authority and integrity by knowing the subject and by writing about it honestly

EMPHASIS: Because the majority of writing at preceding levels has been of a more personal nature, it is especially important to stress the use of an impersonal point of view when the subject matter is objective. Assignments based on point of view should precede all objective writing.

INSTRUCTIONAL
MATERIALS: Better Paragraphs
Teacher Packet

SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

LETTER WRITING

- SKILL: Writing requesting a job or college application form
- AIMS: To transfer the principles of good composition to the business letter
- To include the parts of the business letter
- To use an accepted form with emphasis on grammatical and mechanical perfection
- EMPHASIS: This letter should precede the writing of the autobiography often requested on application forms.
- INSTRUCTIONAL MATERIALS: Modern Composition 5
- SUGGESTIONS: The letter form taught in business classes may be used.
- Students might actually mail the letters early and use the responses in writing the autobiography later.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

REFERENCE PAPER

- SKILLS: Writing a short critical paper (not to exceed 1,000 words) involving the following procedures:
- Selecting a topic
 - Preparing a preliminary bibliography using bibliography cards
 - Preparing a tentative outline (topical) with a clearly phrased statement of purpose
 - Reading and evaluating sources, and taking notes on cards with subject headings
 - Preparing a final sentence outline including a thesis statement
 - Writing a rough draft
 - Writing the final paper
 - Documenting all sources
 - Providing a bibliography
- AIMS:
- To write a paper based on research involving selecting, evaluating, and synthesizing material from several sources
 - To increase skill in using library materials
 - To increase organization, clarity, and exactness in writing
 - To use clear thinking and sound judgments
- EMPHASIS: Since this is the first time the formal reference paper is taught, each of the procedures must be carefully taught and evaluated as the student progresses.
- INSTRUCTIONAL MATERIALS: How to Write Your Term Paper
Guide to Objective Writing
- SUGGESTIONS: As an alternate to general topics or those specified in other classes, a student might choose an author with whose work he will become familiar. After reading three full-length novels (or the equivalent of shorter works) and critical sources, the student might consider the themes, subjects, and styles of the author.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

ESSAY TESTS

- SKILL: Writing essay evaluations
- AIMS: To locate the key words in each question to use these as guides for the organization and focus of the response
- To develop the answer adequately in clear, concise, effective English
- EMPHASIS: Although objective tests may be effective means of checking reading, major evaluations should be in essay form. Because the writing of an essay test is so important but difficult, a student must not only be given the opportunity to write such a test, but also taught how to do so.
- INSTRUCTIONAL MATERIALS: Teacher Packet
- SUGGESTIONS:

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

CRITICAL ANALYSIS

SKILL: Writing critically about literature

AIMS: To discuss the nature and function of criticism
 To read carefully the material being evaluated
 To support statements of judgment about meaning and style
 To implement entire quotations or portions of quotations into writing
 To provide an accurate and concise account of the value of a reading experience
 To write about a literary work as it embodies ideas
 To enjoy the study of literature

EMPHASIS: Students need guidance before they write a theme about literature. "They cannot be expected to write as the critics do; nor can they be expected to receive more than limited benefit from the critics." They need clear directions and short examples which are not only in accord with their understanding but similar to the theme they are expected to write. It is intended that critical writing be done about literary works studied in class, not on personal leisure reading.

INSTRUCTIONAL
MATERIALS: Writing Themes About Literature

SUGGESTIONS:

LANGUAGE
GRADE ELEVEN

Title

Dialects USA, NCTE

Discovering American Dialects, NCTE

Location

Mayo IMC
JM ERC

IMC

Supplementary Materials

Records: "Americans Speaking" Mayo IMC
"What It Was, Was Football," Just
for Laughs, JM IMC
"Mark Twain Concerning the English
Language" Mayo IMC
"Our Changing Language," Side 2
IMC
"A Word In Your Ear" IMC

Tapes: "Okay Words" IMC
"Profanity and Obscenity" IMC
"Why Do People Use Slang" IMC

LANGUAGE

CONCEPTS:

Language is symbolic.

Language is a system.

Language is speech.

Language has a traceable history.

Language is constantly changing.

AIMS:

To make judgments about language by becoming a skillful observer and evaluator of language as it occurs in speech and writing

To exploit language's communication capacity fully, to speak clearly, cogently, and effectively

To utilize language as a valuable means of personal self-expression

To be aware of the historical continuity of the English language, and of the changing syntax of language

To realize through vocabulary study and dictionary work noting etymological information that English is indebted to many languages for a large part of its vocabulary

EMPHASIS:

Although thorough units on these concepts have been presented at other grade levels, an awareness of the principles of language is important for all students to increase their appreciation of the English language and their facility in its use, and to enhance the study of literature. Content from the composition and literature sections should be integrated with the language.

INSTRUCTIONAL
MATERIALS:

SUGGESTIONS:

LANGUAGE

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

AIMS:

- To develop an awareness of dialectal differences
- To become more tolerant of speech and language which differs from one's own
- To enrich understanding and enjoyment of literature
- To recognize that language is used as a means of group identification of age, sex, education, occupation, avocations, ethnic background, and region
- To understand reasons for dialect differences within regional, social, professional, or occupational and ethnic categories
- To be familiar with dialect regions and their developments
- To appreciate that though inferences, commonly based on the interpretation of speech, may be helpful, they may also be destructive if carried to extremes
- To perceive that stereotyping (overgeneralization) can result in the forming of dangerous inferences based on overlooking individual differences
- To use the vocabulary essential to the study of dialects

EMPHASIS: Although reinforcement of all concepts about language should be continuous, emphasis on this grade level is on the study of dialects.

INSTRUCTIONAL

MATERIALS: Dialects USA
Discovering American Dialects
 Records: "Our Changing Language"
 "The Art of Language, A Word In Your Ear"
 "Americans Speaking"

SUGGESTIONS: Terms:

language	stereotype	extensional orientation
dialect	ethnic	intensional orientation
idiolect	lexicon, lexic	linguist
speech community	inference	dialect geographer
category	prejudice	standard English
		substandard English

Suggested overview:

- A. What dialects are
- B. How dialects differ
 - 1. Pronunciation
 - 2. Lexicon or vocabulary
 - 3. Grammar
- C. Reasons for dialect differences
 - 1. Regional
 - a. Patterns of settlement history
 - b. Patterns of population shift
 - c. Patterns of physical geography
 - 2. Social
 - a. Age
 - b. Sex
 - c. Education
 - 3. Professional and occupational
 - 4. Ethnic
- D. Main dialect areas and how they were established
- E. The use of dialects in literature
 - 1. Inferences and judgments
 - 2. Stereotyping
 - 3. Extensional versus intensional meaning

Some literature selections which are available and useful in studying dialectal differences are:

"The Killers"
 "Two Soldiers"
 "Flight"
 "Outcasts of Poker Flat"
Travels With Charley

Further reference can be made when other literature is taught.

An assignment such as the following would be good:

Notice how much the effectiveness of "The Two Soldiers" depends on dialect. What are some of the unusual dialect words? How does Faulkner manage to keep dialect under control so that the narrator does not sound like a comic strip character?

LITERATURE

GRADE ELEVEN

Novel

All The King's Men

Babbitt

The Bear

The Big Wheels

Billy Budd

Blackboard Jungle

Bridge of San Luis Rey

The Catcher in the Rye

The Chosen

The Contender

Desire Under the Elms

Dibbs in Search of Self

Durango Street

Ethan Frome

Fahrenheit 451

A Farewell to Arms

Flowers for Algernon

Giants in the Earth

Grapes of Wrath

The Great Gatsby

House of Tomorrow

Huckleberry Finn

Location

JM IMC

JM IMC

Six Great Modern Novels

IMC

Six Great Modern Novels

IMC

Mayo IMC

IMC

IMC

IMC

IMC

O'Neill's Three Plays

Mayo IMC

JM IMC

IMC

IMC

IMC

IMC

IMC

IMC

IMC

IMC

IMC

IMC

Supplementary Materials

Tape: "Sinclair Lewis" Mayo IMC

Record: "American Short Stories - Trial
from Billy Budd"

Record: "Billy Budd" JM IMC

Tape: "Billy Budd" Mayo IMC

Tapes: "Why Do We Use Slang" IMC

"Profanity and Obscenity" IMC

Holt, The Dictionary and Usage IMC

"American Slang"

"The Language of Catcher in the Rye"

Filmstrip-record: "Hemingway the Man,
Hemingway the Writer" IMC

Film: Hemingway Coffman AV Office #12-262,
263

Record: "The Great Gatsby" JM IMC

Tape: "F. S. Fitzgerald" IMC

Record: "Mark Twain Tonight" Mayo IMC

Record: "More of Hal Holbrook in Mark
Twain Tonight" JM IMC

Record: "Reading from the Stories and from
Huck Finn" JM IMC

Record-filmstrip: "The World of Mark Twain"
IMC

Films: Britannica Series on Huck Finn
AV #12-229, 228, 240

Novel

The Human Comedy
I Never Promised You a Rose Garden
Jordi / David and Lisa
Jubilee
Lord Grizzly
Moby Dick
My Antonia
The Mysterious Stranger
Of Mice and Men
One Flew Over the Cuckoo's Nest
The Scarlet Letter
A Separate Peace
The Sparrow's Fall
Stranger in A Strange Land
True Grit
Turn of the Screw

Location

JM IMC
IMC
IMC
IMC
IMC
IMC
IMC
IMC
IMC
Mayo IMC
IMC
IMC
IMC
IMC
IMC
JM IMC

Supplementary Materials

Record: Mayo IMC

Tape: IMC

<u>Drama</u>	<u>Location</u>	<u>Supplementary Materials</u>
<u>All My Sons</u>	<u>Six Great Modern Plays</u> IMC	
<u>Barefoot in Athens</u>	<u>Contemporary American</u> <u>Drama - Mayo</u> IMC	
<u>Caine Mutiny</u>	<u>Contemporary American</u> <u>Drama - Mayo</u> IMC	
<u>The Crucible</u>	IMC	Record: "A. Miller Speaking and Reading from
<u>The Death of a Salesman</u>	IMC	Death of a Salesman and The Crucible"
		JM IMC
<u>The Glass Menagerie</u>	<u>Six Great Modern Plays</u> IMC	Record: "The Death of a Salesman" IMC
		Record: "The Glass Menagerie" IMC
<u>The Hairy Ape</u>	<u>Three Plays by O'Neill</u> JM IMC	
<u>Inherit the Wind</u>	JM IMC	
<u>Along Day's Journey Into Night</u>	JM IMC	
<u>Our Town</u>	<u>Adventures in American</u> <u>Literature</u>	Films: Britannica Series - Our Town and
		Ourselves, Our Town and Our Universe
<u>A Raisin in the Sun</u>	IMC	AV #12-161, 162
<u>Strange Interlude</u>	<u>Three Plays by O'Neill</u> Mayo IMC	Record: Mayo IMC

<u>Short Stories</u>	<u>Location</u>	<u>Supplementary Materials</u>
"Bartleby the Scrivener"	<u>Major Writers of America - Mayo IMC</u>	
"Big Two-Hearted River"	<u>Major Writers of America - Mayo IMC</u>	Filmstrip-record: "Hemingway the Writer; Big Two-Hearted River" IMC
"The Birthmark"	<u>Major Writers of America - Mayo IMC</u>	
"A Clean Well-Lighted Place"	Teacher Packet, IMC	
"The Cop and the Anthem"	<u>Adventures in American Literature</u>	
"Flight"	<u>Adventures in American Literature</u>	
"He"	<u>Great American Short Stories - IMC</u>	
"The Killers"	IMC	
"Leader of the People"	IMC	
"The Lottery"	<u>Great American Short Stories</u>	Record: "The Lottery" IMC
	<u>Best Short Stories of the Modern Age</u>	
"The Minister's Black Veil"	IMC	Record: IMC
"An Occurrence at Owl Creek Bridge"	IMC	Record: "Tales of Horror and Suspense" Mayo IMC
"Old Man at the Bridge"	<u>Adventures in American Literature</u>	Record: "American Short Stories" JM IMC
"The Open Boat"	<u>Great American Short Stories</u>	
"The Outcasts of Poker Flat"	<u>Adventures in American Literature</u>	
"Paul's Case"	Teacher Packet, IMC	
"The Portable Phonograph"	<u>Adventures in American Literature</u>	
"A Rose for Emily"	<u>Best Short Stories of the Modern Age</u>	

<u>Short Stories</u>	<u>Location</u>	<u>Supplementary Materials</u>
"The Sculptor's Funeral"	<u>Adventures in American Literature</u>	
"The Secret Life of Walter Mitty"	<u>Adventures in American Literature</u>	Record: "Thurber Carnival" Mayo IMC Record: "Many Voices in American Literature"
"Silent Snow, Secret Snow"	<u>Great American Short Stories</u>	
"Two Soldiers"	<u>Adventures in American Literature</u>	
"Under the Lion's Paw"	<u>Adventures in American Literature</u>	
"Wash"	<u>Great American Short Stories</u>	
"Young Goodman Brown"	<u>Great American Short Stories</u>	Record: IMC

<u>Non-Fiction</u>	<u>Location</u>	<u>Supplementary Materials</u>
"The American Scholar"	<u>Major Writers of America</u> - Mayo IMC	
<u>Autobiography of Benjamin Franklin</u>	<u>Adventures in American Literature</u> <u>Major Writers of America</u>	Record: Mayo IMC
<u>Autobiography of Malcolm X</u>	IMC	Filmstrip-record: "Search for Black Identity: Malcolm X" JM IMC
<u>Black Power</u>	JM IMC	
<u>A Choice of Weapons</u>	IMC	Record: IMC
"Civil Disobedience"	IMC	
"The Creative Dilemma"	Teacher Packet	
"The Crisis"	<u>Adventures in American Literature</u>	Record: "Many Voices in American Literature" IMC
<u>The Cross and the Switchblade</u>	Mayo IMC	
<u>The Declaration of Independence</u>	<u>Adventures in American Literature</u>	
<u>Down These Mean Streets</u>	JM IMC	
"Gettysburg Address"	<u>Adventures in American Literature</u>	Record: "Many Voices" IMC Record: "American Patriotism and Prose" Mayo IMC
"Happiness"	Teacher Packet	
"Inaugural Address" (Kennedy)	Teacher Packet	Record: Mayo IMC
<u>Manchild in the Promised Land</u>	IMC	
"Man Will Prevail"	Teacher Packet	Record: "Faulkner Reads His Nobel Prize Speech" Mayo IMC Record: "Faulkner Reads From His Own Work" JM IMC
<u>Narratives of Frederick Douglas</u>	Mayo IMC	

<u>Non-Fiction</u>	<u>Location</u>	<u>Supplementary Materials</u>
"Self-Reliance"	<u>Adventures in American Literature</u>	Record: "Emerson Reads Selections from Essays" Mayo IMC Filmstrip-record: "Concord and A Nation's Conscience" IMC
"Sinners in the Hands of an Angry God"	<u>Adventures in American Literature</u>	
"Speech in the Virginia Convention"	<u>Adventures in American Literature</u>	Record: "Many Voices" IMC
<u>Walden</u>	IMC	Record: Mayo IMC Tape: "High Thought - Simple Living" JM IMC Filmstrip-record: "A Nation's Conscience" IMC
<u>Who Am I?</u>	JM IMC	

<u>Poetry</u>	<u>Location</u>	<u>Supplementary Materials</u>
"The Arsenal at Springfield"	<u>Adventures in American Literature</u>	
"The Ballad of Trees and the Master"	<u>Adventures in American Literature</u>	Record: "Forms of Poetry" JM IMC
"Barter"	<u>Adventures in American Literature</u>	
"Chambered Nautilus"	<u>Adventures in American Literature</u>	Record: "Anthology of American Poetry to 1900" Mayo IMC
"Circles"	Teacher Packet	Filmstrip-record: "Streets, Prairies, Valleys" IMC
"Coventry"	Teacher Packet	
"Cross of Snow"	Teacher Packet	
"Dead Boy"	Teacher Packet	
Dickinson, selections from	<u>Adventures in American Literature</u> <u>Major Writers of America - Mayo IMC</u>	Record: "Emily Dickinson - A self Portrait" JM IMC Record: "Poems and Letters of Emily Dickinson" Mayo IMC
~~2~~ Dreams"	Teacher Packet	
"Dream Variations"	Teacher Packet	
"Eagle and the Mole"	<u>Adventures in American Literature</u>	
"Eight"	Teacher Packet	
"Elegy for Jane"	Teacher Packet	
"Eleven O'Clock News Summary"	Teacher Packet	Record: "Listen to Literature" Mayo IMC
"Fire of Driftwood"	<u>Major Writers of America</u>	
Frost, selections from	<u>Adventures in American Literature</u> <u>Major Writers of America</u>	Record: "Robert Frost Reads His Poetry" IMC Tape: "An Afternoon With Robert Frost" Mayo IMC

<u>Poetry</u>	<u>Location</u>	<u>Supplementary Materials</u>
"Go Down Death"	Teacher Packet	Film: <u>Lover's Quarrel With the World</u> AV #16-247
"Grass"	Adventures in American Literature	Records: "The Poetry of Carl Sandburg" "Carl Sandburg Sings His American Songboy" Mayo IMC
"Harlem"	Introduction to <u>A Raisin in the Sun</u> - IMC	
"I Dream A World"	Teacher Packet	
"I Have A Rendezvous With Death"	<u>Adventures in American Literature</u>	
"I, Too"	Teacher Packet	Record: "Anthology of Negro Poets" IMC
"If There Be Sorrow"	Teacher Packet	
"Life For My Child"	Teacher Packet	
"Lines For An Interment"	Teacher Packet	
"Looking"	Teacher Packet	
"Losses"	Teacher Packet	
"Love is Not All"	Teacher Packet	Record: "Edna St. Vincent Millay Reads From Her Own Poetry" IMC
"The Man With the Hoe"	<u>Adventures in American Literature</u>	
"Me and the Mule"	Teacher Packet	
"Merry Go Round; Colored Child At Carnival"		
"Miniver Cheevy"	<u>Adventures in American Literature</u>	
"A Moment Please"	Teacher Packet	

<u>Poetry</u>	<u>Location</u>	<u>Supplementary Materials</u>
"Money"	Teacher Packet	
"Mother to Son"	Teacher Packet	Record: "Singers in the Dusk" Mayo IMC
"Next to of course God America I"	Teacher Packet	
"A Noiseless Patient Spider"	<u>Adventures in American Literature</u>	Record: "Forms of Poetry" JM IMC
"One"	Teacher Packet	Record: "Rod McKuen at Carnegie Hall" JM IMC
"The Pardon"	Teacher Packet	Record: "Poems of R. Wilbur" Mayo IMC
"Phizzog"	Teacher Packet	
"Pity Me Not Because the Light of Day"	Teacher Packet	Record: "Listen to Literature" Mayo IMC
"Pity This Busy Monster Manunkind"	Teacher Packet	Record: "Listen to Literature" Mayo IMC
"Proverbs" from <u>The People Yes</u>	Teacher Packet	
"Renaissance"	<u>Adventures in American Literature</u>	
Richard Cory	<u>Adventures in American Literature</u>	<u>Saturday Review Samples of Wit and Wisdom, p. 203</u>
"Saturday's Child"	Teacher Packet	
"Silence"	<u>Adventures in American Literature</u>	
"Simon the Cyrenian Speaks"	Teacher Packet	
"Spoon River Anthology"	<u>Adventures in American Literature</u>	Record: IMC
"Sympathy"	Teacher Packet	
"Thanatopsis"	<u>Adventures in American Literature</u> <u>Major Writers of America</u> Mayo IMC	Record: "Anthology of American Poetry to 1900" Mayo IMC
"The Tide Rises, The Tide Falls"	<u>Adventures in American Literature</u> <u>Major Writers of America</u> Mayo IMC	Record: "Listen to Literature" Mayo IMC

<u>Poetry</u>	<u>Location</u>	<u>Supplementary Materials</u>
"To A Waterfowl"	<u>Adventures in American Literature</u> <u>Major Writers of America</u> Mayo IMC	Record: "Many Voices" IMC
"To Satch"	Teacher Packet	
"The Waking"	Teacher Packet	
"We Wear the Mask"	Teacher Packet	
"When I Heard the Learn'd Astronomer"	<u>Adventures in American Literature</u>	
"Under"	Teacher Packet	

LITERATURE

- CONCEPT: American literature reveals many ideas and stimulates much thinking about man's relationship to himself.
- AIMS:
- To recognize and accept the idea of the dignity and worth of each individual
 - To find the "good life" for himself and "happiness" within himself
 - To see the importance of personal integrity and human dignity and the tragedy that results from the loss of innocence, idealism, and morality
 - To note the psychological effect of sin, guilt, fear, love, isolation, and torment on man
 - To observe the everlasting evil in the soul of man and its conflict with man's nobility
 - To reexamine beliefs, ideals, and aspirations and ultimately to understand oneself a little better
 - To understand literary techniques of the various genres: plot, point of view, foreshadowing, flashbacks, setting, narrator, recurring motifs, integrated use of character
 - To become more cognizant and appreciative of the style of authors: imagery, tone, figures of speech, sentence structure, word craft, connotation, mood, allegory
 - To appreciate the humor of understatement, overstatement, sentimentality, digressions, ponderous language, irony, and the comic-tragic
 - To view dialect as an integral part of characterization
 - To approach a work of literature independently and derive greater meaning and enjoyment from it through application of the methods of analysis used in class
- EMPHASIS: The humanistic aspect of literature - man's relationship to himself - should be stressed by examining the relevancy of these ideas to the individual and to the present time. Elements of structure, style, humor, dialects, and other techniques pertinent to specific types and selections must be presented as an aid to better understanding and appreciation. Though many titles are listed, it is not the intent that all should be used. The teacher should select those most appropriate to his class in difficulty and relevancy. Some might be used for group or individual study and some might be used for other aspects of the humanistic approach.

INSTRUCTIONAL
MATERIALS:

Novels

The Bear, Faulkner
The Big Wheels, Huntsberry
Billy Budd, Melville
The Bridge of San Luis Rey, Wilder
The Catcher in the Rye, Salinger
The Contender, Lipsyte
Dibbs in Search of Self, Axline
Durango Street, Bonham
Ethan Frome, Wharton
Fahrenheit 451, Bradbury
A Farewell to Arms, Hemingway
Flowers for Algernon, Keyes
The Great Gatsby, Fitzgerald
House of Tomorrow, Thompson
Huck Finn, Twain
I Never Promised You A Rose Garden, Green
Jordi / David and Lisa, Rubin
Lord Grizzly, Manfred
My Antonia, Cather
The Scarlet Letter, Hawthorne
A Separate Peace, Knowles
The Sparrow's Fall, Bodsworth
Stranger in A Strange Land, Heinlein

Short Stories

"Bartleby, the Scrivener," Melville
 "A Clean Well-Lighted Place," Hemingway
 "Flight," Steinbeck
 "He," Porter
 "The Lottery," Jackson
 "The Minister's Black Veil," Hawthorne
 "An Occurrence at Owl Creek Bridge," Bierce
 "Paul's Case," Cather
 "The Secret Life of Walter Mitty," Thurber
 "Silent Snow, Secret Snow," Aiken
 "Young Goodman Brown," Hawthorne

Plays

Barefoot in Athens, Anderson
The Caine Mutiny, Wouk
The Crucible, Miller
The Death of a Salesman, Miller
The Glass Menagerie, Williams
Inherit the Wind, Lawrence and Lee
Our Town, Wilder
A Raisin in the Sun, Hansberry

Non-Fiction

Autobiography of Malcolm X
 "The American Scholar," Emerson
A Choice of Weapons, Parks
 "Happiness," Phelps
 "Self-Reliance," Emerson
Walden, Thoreau
Who Am I, Hoopes, ed.

Poems

"Barter," Teasdale
 "Coventry," Evans
 Dickinson selections
 "Eagle and the Mole," Wylie
 "Eight," McKuen
 "Elegy for Jane," Roethke
 "Fire of Driftwood," Longfellow
 Frost selections
 "If There Be Sorrow," Evans
 "Love Is Not All," Millay
 "Miniver Cheevy," Robinson
 "One," McKuen
 "Phizzog," Sandburg
 "Pity me not because the light of day," Millay
 "Richard Cory," Robinson
 "Silence," Masters
Spoon River Anthology, Masters
 "Under," Cummings

- CONCEPT: American literature provides an opportunity to appraise some of the standards of society and to see man's relationship to his fellow man.
- AIMS:
- To recognize the need for society's understanding of and compassion for the suffering and tragedy of the handicapped
 - To see the influence of society including the gang on personal integrity, and to see society's alienation of its fellowmen for violation
 - To explore the problem of absolute standards in a world ruled by social expedience, or - in an age of increasing conformity, how do we consider politically, artistically, and ethically the position and opinions, not only of the individual but of society
 - To view the disparity between what people do when they behave as individuals and what they do when forced into roles imposed upon them by society, or between what people think they stand for and what social pressure has them think
 - To accept the idea that even though individuals may differ they must be treated as human beings
 - To explore the social upheaval and the resulting disillusionment and futile escapism endured by many
 - To explore the social, racial, and religious intolerances
 - To explore the nature and motive force of that spirit which catapulted America to the international forefront in such a short time
 - To explore the threat and effect of censorship
 - To understand literary techniques of the various genre: plot, point of view, foreshadowing, flashbacks, setting, narrator, recurring motifs, integrated use of character
 - To become more cognizant and appreciative of the style of authors: imagery, tone, figures of speech, sentence structure, word craft, connotation, mood, allegory
 - To appreciate the humor of understatement, overstatement, sentimentality, digressions, ponderous language, irony, and the comic-tragic
 - To view dialect as an integral part of characterization
 - To approach a work of literature independently and derive greater meaning and enjoyment from it through application of the methods of analysis used in class

EMPHASIS:

The humanistic aspect of literature - man's relationship to his fellow men - should be stressed by examining the relevancy of these ideas to the individual and to the present time. Techniques pertinent to specific types and selections must be presented as an aid to better understanding and appreciation. Though many titles are listed, it is not the intent that all should be used. The teacher should select those most appropriate to his class in difficulty and relevancy. Some might be used for group or individual study and some might be used for other aspects of the humanistic approach. This literature should also be used to teach composition.

INSTRUCTIONAL
MATERIALS:

Novels

Babbitt, Lewis
The Big Wheels, Huntsberry
Billy Budd, Melville
Blackboard Jungle, Hunter
The Catcher in the Rye, Salinger
The Chosen, Potok
Dibbs in Search of Self, Axline
Durango Street, Bonham
Fahrenheit 451, Bradbury
Flowers for Algernon, Keyes
The Great Gatsby, Fitzgerald
Huck Finn, Twain
I Never Promised You A Rose Garden, Green
Jordi/David and Lisa, Rubin
Jubilee
My Antonia, Cather
Of Mice and Men, Steinbeck
One Flew Over the Cuckoo's Nest, Kelsey
The Scarlet Letter, Hawthorne
A Separate Peace, Knowles
The Sparrow's Fall, Bodsworth

Short Stories

"The Cop and the Anthem," O'Henry
 "He," Porter
 "The Leader of the People," Steinbeck
 "The Lottery," Jackson
 "The Old Man at the Bridge," Hemingway
 "The Outcasts of Poker Flat," Harte
 "Paul's Case," Cather
 "The Portable Phonograph,"
 "The Sculptor's Funeral," Cather
 "Silent Snow, Secret Snow," Aiken
 "The Two Soldiers," Faulkner
 "Wash," Faulkner

Plays

All My Sons, Miller
The Crucible, Miller
The Death of A Salesman, Miller
The Glass Menagerie, Williams
The Hairy Ape, O'Neill
Inherit the Wind, Lawrence and Lee
A Long Day's Journey Into Night, O'Neill
A Raisin in the Sun, Hansberry

Non-Fiction Selections

Autobiography of Malcolm X
"The American Scholar", Emerson
Black Power, Carmichael and Hamilton
A Choice of Weapons, Parks
Civil Disobedience, Thoreau
"The Creative Dilemma", Baldwin
"The Crisis", Faine
The Cross and the Switchblade, Wilkerson
"The Declaration of Independence", Jefferson
Down These Mean Streets, Thomas
The Gettysburg Address, Lincoln
Inaugural Address, Kennedy
Manchild in the Promised Land, Brown
Narratives of Fred Douglas
"Self Reliance", Emerson
Speech in the Virginia Convention, Henry
Walden, Thoreau
Who Am I, Hoopes, ed.

Poems

"Arsenal at Springfield", Longfellow
"Circles", Sandburg
"Cross of Snow", Longfellow
Dickinson selections
"Dreams", Dunbar
"Dream Variation", Dunbar
"Eleven O'Clock News Summary", McGinley
Frost selections
"Grass", Sandburg
"Harlem", Hughes
"I Dream A World", Dunbar
"I Have a Rendezvous With Death", Seegar
"I, Too", Dunbar
"Lines for an Interment", MacLeish
"Looking", Brooks
"Losses", Jarrell
"The Man with the Hoe", Markham
"Merry Go Round; Colored Child at Carnival", Hughes
"Me and the Mule", Dunbar
"Money", Sandburg
"Mother to Son", Dunbar

LITERATURE

- CONCEPT: Man's search for meaning in nature reveals similarities between man's experiences and the events of the natural world and aids in discovering deeper meanings for his own life.
- AIMS:
- To appreciate that man has many kinds of relationships to nature
 - To identify with those authors who find pleasure in communing with nature
 - To consider the values of the "simple life"
 - To observe the deceptive quality of nature as well as the intense power nature has over man
 - To observe man's intense longing and respect for land which has been so much a part of the "American Dream"
 - To understand Emerson's metaphysical approach to nature
 - To recognize that many American authors use nature in various ways as a language to symbolize their vision of truth and as a springboard for man's thinking about himself and his relationship to the world about him
- EMPHASIS: The humanistic aspect of man's relationship to nature should be stressed as well as an author's use of nature as a springboard for symbolical presentations of truths and moods. Techniques pertinent to specific types and selections must be presented as an aid to better understanding and appreciation. The list of materials for this concept is not as extensive as for other concepts, but the reading will possibly have to be much more intensive. Composition assignments should be based on the literary selections.
- INSTRUCTIONAL MATERIALS:
- Novels
- The Bear, Falukner
 - Ethan Frome, Wharton
 - Giants in the Earth, Rolvaag
 - The Good Earth, Buck
 - Grapes of Wrath, Steinbeck
 - Lord Grizzly, Manfred
 - My Antonia, Cather
 - Of Mice and Men, Steinbeck
 - The Sparrow's Fall, Bodsworth
 - True Grit, Portis

Short Stories

"Big Two-Hearted River," Hemingway
"Flight," Steinbeck
"The Open Boat," Crane
"Under the Lion's Paw," Garland

Non-Fiction Selections

Walden, Thoreau
Emerson selections

Poems

"Barter," Teasdale
"The Chambered Nautilus," Holmes
Dickinson selections
Frost selections
"Renascence," Millay
"Thanatopsis," Bryant
"To A Waterfowl," Bryant

LITERATURE

- CONCEPT: Literature reveals man's relationship to a Supreme Being and his groping for reasons for existence.
- AIMS:
- To understand the tormenting relationship between good and evil in a world tempered by man's sense of justice and civilization
 - To raise such questions as what is good, what is right, and what is evil
 - To consider the truths of the human heart
 - To appreciate the Puritanic thinking and its influence on society
 - To understand the transcendental influence on writers
 - To awaken a spiritual self-discovery and gain a better insight into life by examining moral values
 - To understand literary techniques of various genre: plot, point of view, foreshadowing, flashbacks, setting, narrator, recurring motifs, integrated use of character
 - To become more cognizant and appreciative of the style of authors: imagery, tone, figures of speech, sentence structure, word craft, connotation, mood
 - To approach a work of literature independently and derive greater meaning and enjoyment from it through application of the methods of analysis used in class
- EMPHASIS: The humanistic aspect of literature, man's search for a Supreme Being, should be emphasized in terms of man's attitude toward God and not for the purpose of studying religion. Techniques should be used as an aid to better understanding and appreciation. Composition assignments should be based on some of these selections.

INSTRUCTIONAL
MATERIALS:

Novels

Billy Budd, Melville
The Bridge of San Luis Rey, Wilder
The Human Comedy, Saroyan
Moby Dick, Melville
The Scarlet Letter, Hawthorne

Short Stories

"The Birthmark," Hawthorne
 "The Minister's Black Veil," Hawthorne
 "Young Goodman Brown," Hawthorne

Plays

The Crucible, Miller
Our Town, Wilder

Non-Fiction Selections

The Cross and the Switchblade, Wilkerson
 "Man Will Prevail," Faulkner
 "Self Reliance," Emerson
 "Sinners in the Hands of An Angry God," Edwards

Poems

"The Ballad of Trees and the Master," Lanier
 "The Chambered Nautilus," Holmes
 "Dead Boy," Ransom
 Dickinson selections
 "Go Down Death," Johnson
 "I Have A Rendezvous With Death," Seegar
 "Life For My Child," Brooks
 "A Moment Please," Allen
 "A Noiseless Patient Spider," Whitman
 "The Pardon," Wilbur
 "Proverbs," from The People Yes, Sandburg
 "Thanatopsis," Bryant
 "The Tide Rises, The Tide Falls," Longfellow
 "To A Waterfowl," Bryant
 "To Satch," Allen
 "The Waking," Roethke
 "When I Heard the Learn'd Astronomer," Whitman

There are countless ways in which the teacher may regroup the four major aspects if he so desires. Here are a few:

The American Social Conscience

"The Man With A Hoe," Markham
 "next to of course god america i," Cummings
 "pity this monster, manunkind," Cummings
 "Under the Lion's Paw," Garland
Huck Finn, Twain
Babbitt, Lewis
Death of a Salesman, Miller
All My Sons, Miller
Durango Street, Bonham
The Contender, Lipsyte
Dibbs in Search of Self, Axline
I Never Promised You a Rose Garden, Green
Flowers for Algernon, Keyes
Jordi/David and Lisa, Rubin
Of Mice and Men, Steinbeck
 "Paul's Case," Cather
 "Silent Snow, Secret Snow," Aiken
 "A Clean Well-Lighted Place," Hemingway
Grapes of Wrath, Steinbeck
The Crucible, Miller
 "Flight," Steinbeck
Fahrenheit 451, Bradbury
Big Wheels, Huntsberry
Inherit the Wind, Lawrence and Lee
The Choice of Weapons, Parks
Raisin in the Sun, Hansberry
The Great Gatsby, Fitzgerald
 "The Portable Phonograph," Clark
 "The Lottery," Jackson
The Hairy Ape, O'Neill

Man's Struggle For Justice

The Crucible, Miller
 "Under the Lion's Paw," Garland
 "The Man With the Hoe," Markham
 "The Lottery," Jackson
 "The People Will Live On," Sandburg
 "When I Heard the Learn'd Astronomer," Whitman
 "A Noiseless Patient Spider," Whitman
Inherit the Wind, Lawrence and Lee
Civil Disobedience, Thoreau

Man's Search for Identity

"Miniver Cheevy," Robinson
 "Richard Cory," Robinson
Spoon River Anthology, Masters
A Catcher in the Rye, Salinger
A Separate Peace, Knowles
Huck Finn, Twain
Dibbs in Search of Self, Axline
Flowers for Algernon, Keyes
The Bear, Faulkner
I Never Promised You a Rose Garden, Green
Jordi/David and Lisa, Rubin
Of Mice and Men, Steinbeck
The Glass Menagerie, Williams
A Long Day's Journey Into Night, O'Neill
 "Sculptor's Funeral," Cather
 "He," Porter
 "The Secret Life of Walter Mitty," Thurber
 "Paul's Case," Cather
 "Silent Snow, Secret Snow," Aiken

Idealism

"The American Scholar," Emerson
 "Self Reliance," Emerson
Walden, Thoreau
Civil Disobedience, Thoreau
 "To A Waterfowl," Bryant
 "Thanatopsis," Bryant
 "The Chambered Nautilus," Holmes
 "The Gettysburg Address," Lincoln
 Selections from Song of Myself, Whitman
 Selections from Dickinson
 "Renascence," Millay
 "Love Is Not All," Millay
 "Chicago," Sandburg
 "Stopping by Woods on a Snowy Evening," Frost
 "Ballad of Trees and the Master," Lanier
Our Town, Wilder
A Choice of Weapons, Parks
 "A Clean Well-Lighted Place," Hemingway
Inherit the Wind, Lawrence and Lee
 "The Sculptor's Funeral," Cather
 "The Leader of the People," Steinbeck

The Puritan Attitude

The Crucible, Miller
The Scarlet Letter, Hawthorne
 "Young Goodman Brown," Hawthorne
 "The Minister's Black Veil," Hawthorne
 "Winners in the Hands of an Angry God," Edwards
Ethan Frome, Wharton

Sin and Retribution in American Civilization

Scarlet Letter, Hawthorne
Billy Budd, Melville
Huck Finn, Twain
House of Tomorrow
Lord Grizzly, Manfred

The Basic Evil of Man

The Grapes of Wrath, Steinbeck
Billy Budd, Melville
Of Mice and Men, Steinbeck
"Bartleby the Scrivener," Melville

Man's Search for Freedom

"The Declaration of Independence," Jefferson
"The Crisis," Paine
"Speech in the Virginia Convention," Henry
"The Arsenal at Springfield," Longfellow
"An Occurrence at Owl Creek Bridge," Bierce
"Two Soldiers," Faulkner
Farewell to Arms, Hemingway
"Old Man at the Bridge," Hemingway
"Grass," Sandburg
"Losses," Jarrell
"Eleven O'Clock News Summary," McGinley
"Lines for an Interment," MacLeish
Civil Disobedience, Thoreau
"The Lottery," Jackson
Inherit the Wind, Lawrence and Lee
Fahrenheit 451, Bradbury
Huckleberry Finn, Twain